With UNITED ARTISTS

AROUND THE WORLD

KEEPING SALES OFFICES ALL OVER THE WORLD IN TOUCH WITH UNITED ARTISTS ACTIVITIES

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GOOD PICTURES
vs.
BAD TIMES

1932 will probably go down in economic history as the year of the great ordeal. It is generally admitted that it was the worst year of the depression period.

But so far as the motion picture industry is concerned, it served to emphasize anew an old truth - that success in our business is principally dependent upon two things: good pictures and persistent advertising.

Just how heroic a role good pictures have played and are playing during an unprecedented era of hard times is being demonstrated right along, not only on Broadway in New York, but on all the Broadways of the world.

People demand good pictures more insistently when times are hard than when times are prosperous. Good pictures are not only a source of enjoyment, but a safety-valve for troubles, an escape from life's grim realities.

In fact it is safe to say that motion picture entertainment is now one of the four great basic necessities, along with food, shelter and clothing.

At the same time, the need for vigorous merchandising and resourceful showmanship is greater than ever. It takes more power to run up a hill than on the level.

Your executives are confident that with the support of good pictures and intelligent exploitation, you legionnaires will help promote prosperity for our company, our exhibitors and yourselves during 1933.

MICKEY MOUSE PUZZLE CONTEST

SURE-FIRE EXPLOITATION STUNT

To enable you to get 100% playing time in your territory on the Disney cartoons, as well as maximum rentals from exhibitors already playing these pictures, a MICKEY MOUSE PUZZLE CONTEST has been prepared. This contest is bound to become a popular craze in every country in the world. Every editor will want to play it up in his columns. It is a sure-fire circulation builder. Every exhibitor will be interested, because there is a direct tie-in with his theatre that is bound to swell patronage immediately.

You can either plant this contest yourself, or have your exhibitors plant it with the best paper in town. The contest is entirely FREE both to editors and to exhibitors, and the mats and slides required to put it over are FREE. This contest comes just at the peak of the new puzzle fad that is sweeping the world.

Newspapers pay big money to syndicates for circulation builders of this sort. Here is one built around MICKEY MOUSE - the most talked-of screen figure in the industry - to be had for the asking.

Capitalize on this great stunt by tying it up with one important paper in each key center and in each smaller city and town.

We are sending you sample copies of the pressbook outlining this contest, as well as one complete set of mats. Make full use of this campaign book. Adapt it to your local needs. Put this contest in operation as soon as possible. It means thousands upon thousands of dollars additional revenue to newspapers, exhibitors, and ourselves. Start making it pay NOW!

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GLORIA'S LATEST HER

BEST WIRES MR. KELLY

"Perfect Understanding," Gloria Swanson's new starring vehicle, is the best picture she has done since "The Trespasser," according to a cable just received at Home Office from Mr. Kelly, who is now in Europe. The general manager of the foreign department voiced his enthusiasm for Gloria's latest as follows: "Was tremendously surprised at quality and entertainment value. Gloria's picture is best she has done since 'The Trespasser'. Far better production. More entertaining and photographically splendid."

U.A.PERCENTAGE LEADER

IN "TEN BEST OF 1932"

Votes of leading film critics and editors throughout the United States swept two United Artists productions - "Arrowsmith" and "Scarface" - into the list of ten best pictures of 1932, in the annual poll conducted by "Film Daily," important tradepaper. Commenting on this achievement, the publication said: "United Artists, with two among the ten, again leads in percentage of winners on the basis of number of pictures released by the company. U.A.'s total ten bests to date is 22."

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"CYNARA" AUTHOR

LAUDS PRODUCTION

When an author whose book has been transferred to the screen voluntarily writes the motion picture producer responsible for the job a letter of congratulation, it's like a man biting a dog - that's NEWS! Robert Gore-Brown, brilliant young English writer from whose novel, "An Imperfect Lover," the play "Cynara" was adapted, has expressed to Mr. Goldwyn his satisfaction with the picturization of the play in the following letter:

"Thank you so much for having the picture of 'Cynara' run off for us this afternoon. I certainly enjoyed it a lot. After writing the novel, collaborating in the play, seeing it through rehearsal, watching it performed in London and in the provinces, I did not think that for me there could be a thrill left in it. On the contrary, this afternoon I got the biggest kick of all.

"King Vidor's direction was sensitive in the extreme, realizing exactly what the authors were after, and making all their points with subtlety and force. The atmosphere of London was very effectively caught.

"The acting could not have been better. Mr. Colman gave a really great performance in an excessively difficult part. I saw the very Jim Warlock the authors conceived and wanted to see. Miss Kay Francis' lovely picture of Clemency hit right home on my hard-boiled emotions.

"In short, I should like to thank you in the name of myself and my collaborator, Harold Harwood, for the very fine job you have made of this story of ours. I hope you will convey my gratitude to others connected with this picture."

KRAMER HEADS NEW U.A.TOKYO OFFICE

United Artists added another link to its chain of globe-girdling exchanges when it resumed direct distribution in Japan on January 6, with the opening of a new office in Tokyo under the managership of Earl W. Kramer. As soon as the Tokyo headquarters become organized, additional branch offices will be established in Osaka and Kiushiu. Mr. Kramer, whose many years of experience in the film business entitles him to be called a veteran, was recently special representative for United Artists in India. We congratulate Mr. Kramer on his appointment, and hope that he will give us the opportunity of broadcasting his future activities in AROUND THE WORLD.

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STUDIO SNAPSHOTS

Recording of a sound over 5,000 miles of ether was the record achieved by the Samuel Goldwyn sound engineers when two sound tracks were made of the chimes of Big Ben, the famous clock on the houses of Parliament in London. The chimes were broadcast to Hollywood over the National Broadcasting System at midnight on December 31, London time. These chimes will be heard in the opening sequence of the new Ronald Colman picture, "The Masquerader," now in production.

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"Jade," the adventure-thriller, starring Richard Halliburton, which Walter Futter is producing for U.A. release, has been permanently titled, "INDIA SPEAKS."

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In publicizing "Hallelujah, I'm a Bum," it is worth noting that this is Al Jolson's first picture since 1930. Al, you know, starred in the first full-length talkie, and revolutionized the motion picture industry. He followed "The Jazz Singer" with other notable productions, the last of which was "Big Boy," released in September 1930. Now he returns to the screen with another innovation - the first picture ever made in rhythmic dialogue.

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Claudette Colbert, Richard Arlen and Ernest Torrence will have the three principal roles in "I Cover the Waterfront," the adaptation of the Max Miller best seller, which Edward Small is doing for United Artists release. James Cruze has been assigned to direct.

ARGENTINA AND BRAZIL TO CAPITALIZE

ON LOCAL CARNIVALS WITH MICKEY MOUSE

Two showmen with the same exploitation idea - Guy Morgan, general manager for Argentina, and Enrique Baez, general manager for Brazil! No, it isn't a question of telepathy between these two publicity-minded gentlemen. It just happens that during January and February spectacular carnivals are held in most of the Latin-American countries, and both Messrs. Morgan and Baez independently jumped to the same logical conclusion - to capitalize on these local carnivals with a unique Mickey Mouse campaign. Because their proposed plans may prove helpful to our other managers in that part of the world, we quote the following from their letters to the Editor:

Mr. Morgan speaking:

"We are arranging during carnival time, which lasts one week and falls in February, to have a Mickey Mouse troupe in each of the places specifically set aside by the municipality for the festivities. To clarify this, the municipality reserves for masqueraders six different sections of the public streets, called 'cursos', each 10 to 15 blocks in length. The masqueraders march back and forth in this reserved space, while thousands of spectators line up on both sides of the course. In addition to this, one of the principal theatres here has a contest each year for the most original costume. We are endeavoring to arrange with the management to have a big Mickey and Minnie Mouse, surrounded by several small Mickeys and Minnies to act as judges in this contest."

Mr. Baez has the floor:

"The month of February is carnival time in this country. Carnival lasts four 24-hour days, and I am not exaggerating when I say that everybody goes wild during these four days. Rich and poor alike save money for months in order to have plenty to spend, and they even pawn their goods and go into debt generally in order not to miss the fun. Families break up and the members do not see each other until the show is over. On the last day there is always a big parade with floats. This show is subsidized by the Rio municipality, and to add further zest, a prize is given for the best show. The entire town turns out to see this parade. It is my intention to make a float and include it among those presented by the Carnival Clubs that run the show. The crowds rush around singing in the streets, cafes, cabarets, etc., and a contest is held to find out which song is the most popular. I have an idea to offer a prize at the same time for the best piece of music dedicated to Mickey Mouse."

JEANETTE MACDONALD, HERBERT MARSHALL

TO BE TEAMED IN B&D-U.A. PRODUCTION

Jeanette MacDonald and Herbert Marshall, two of the screen's greatest exponents of light Continental comedy, will be teamed in a picture to be made by British and Dominions for world-wide distribution by United Artists.

Both Miss MacDonald and Mr. Marshall are now in Europe. The former is now making a series of personal and concert appearances in the principal capitals, while the latter is co-starring with Edna Best (his wife) in a London stage play.

Right now Miss MacDonald occupies an outstanding position on the screen, as a result of her many triumphs in Paramount Pictures opposite Maurice Chevalier. Mr. Marshall, who came to pictures following a brilliant career on the London and New York stage, has scored decisively in every one of his film roles, achieving a great personal success in Ernst Lubitsch's latest production, "Trouble in Paradise."

To our men in the Foreign Legion we say: expect great things from British and Dominions in 1933! You will not be disappointed!

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"THE KID FROM SPAIN"

TERRIFIC NATION-WIDE DRAW

If good product is the life-blood of this business - and every one admits it - then exhibitors are in for a heavy prosperity boom when they play "The Kid from Spain," judging by the picture's current box office performance in the United States. A few typical examples will serve to illustrate.

In Philadelphia, the Cantor production opened on a Saturday and shattered every first-day record for the Stanley Theatre. The final show in the evening extended past midnight, which is against the law, so special permission had to be obtained from City Hall to keep the theatre open. The house was dark all day Sunday (a local ordinance forbids all Sunday shows) but another show was started at one minute past midnight, and again a record was broken. Meanwhile, out in the streets, newsboys were selling a special "Eddie Cantor Edition" of The News.

The following wire from an exhibitor in up-state New York tells its own story: "Kid From Spain breaking all records for paid admissions - have already played to approximate one-third total population this city - look for continued S.R.O. business all week."

GENTLEMEN, WE SALUTE YOU!

A deep salaam.....

To Enrique Baez, general manager in Brazil, for the fine display of the new U.A. lineup, as well as the Columbia group, in his local house organ, one of the most interesting and attractively printed publications that we have seen. Also for the marvelous double and triple page publicity spreads he regularly gets in the local magazines.

To Vaughan Marshall, director of publicity in Australia, whose radio broadcasting in the interests of United Artists pictures is credited with a large share of the success registered by several of our recently released productions over there.

To Walter Gould, manager in Cristobal, for getting front-page publicity with his local showing of the Disney Christmas cartoons.

To Edward Ugast, manager in the Philippine Islands, who, despite the herculean task of establishing our new office in Manila, has found time to put United Artists on the local map in a big publicity way. Mr. Ugast, with characteristic modesty, passes along the credit for his exploitation activities to Antonio Blanco, Jr., his energetic and aggressive publicity manager, who possesses, in addition to a strong sense of showmanship, considerable talent as an artist and caricaturist. We congratulate Mr. Blanco on the neat Mickey Mouse stamp he turned out, which bears the appropriate wording: "Mickey Mouse Packs the House."

To Ralph Doyle, general manager in Australasia, and his super-efficient publicity gang, for their great campaign on the Disney cartoons in general, and in particular the Mickey Mouse-Silly Symphony announcement book and accessories, not to mention the Mickey Mouse stage show, which is a peach of an idea, and should prove a tremendous drawing card.

To H.A. O'Connor, general manager in India, whose Christmas issue of his local house organ must have given exhibitors in his territory a real thrill.

To Murray Silverstone, general manager in Great Britain, who preaches showmanship to his exhibitors and practices what he preaches! The spectacular success of the Dominion Theatre in London through alert publicity and ingenious exploitation stunts introduced by Mr. Silverstone's organization is not only a tribute to the U.A. showmen, but stands out as a notable example of what resourceful merchandising can accomplish in the short period of four months!

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